

RESUME  
.....

# Moe A. Brooker

Present Address      200 Locust Street, #3A  
Philadelphia, Pennsylvania 19106  
  
(215) 627-2049

Personal Data      Date of Birth - September 24, 1940  
Place of Birth - Philadelphia, Pennsylvania

Education      M.F.A. Painting  
  
Tyler School of Fine Art, Temple University  
Philadelphia, Pennsylvania  
  
September 1970-May 1972  
  
B.F.A.  
  
Tyler School of Fine Art, Temple University  
Philadelphia, Pennsylvania  
  
September 1968-May 1970  
  
Tyler School of Fine Art  
Rome, Italy  
  
September 1968-June 1969  
  
Certificate  
  
Pennsylvania Academy of Fine Arts  
Philadelphia, Pennsylvania  
  
1959-1963

Work Experience      Professor  
Pennsylvania Academy of Fine Arts  
Philadelphia, Pennsylvania  
  
June 1985-present  
  
Associate Professor  
  
Cleveland Institute of Art  
Cleveland, Ohio  
  
1976-1985  
  
Guest Lecturer  
  
Tyler School of Fine Arts, Temple University  
Philadelphia, Pennsylvania  
September 1975

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C. DEASY



(Work Experience)

Associate Professor

University of North Carolina  
Department of Fine Arts  
Chapel Hill, North Carolina

August, 1974

Assistant Professor

Painting and Drawing

University of Virginia  
McIntire Department of Art  
Charlottesville, Virginia

September, 1973

Instructor

Painting, Drawing and Design

Tyler School of Fine Art  
Temple University  
Philadelphia, Pennsylvania

September, 1972

Teaching Assistantship

Drawing

Tyler School of Fine Art  
Temple University  
Philadelphia, Pennsylvania

1971

Lectures

Pennsylvania Academy of Fine Arts  
"Works on Paper"  
March 1986

Philadelphia Museum of Art  
"My Development as an Artist"  
February 1984

Philadelphia College of Art  
1979

Wooster College  
Wooster, Ohio  
Drawing Workshop  
1978

Cleveland Museum of Art  
"Afro-American Tradition in the Decorative Arts"  
1978



(Lectures)

State University of New York  
Albany, New York

Subject: "The Fascinating Image"  
1976

Widner College  
Chester, Pennsylvania

Subject: "Black Artist, Form and Protest"  
1975

Rosemont College  
Rosemont, Pennsylvania

Subject: "Black Images"  
1974

Southeastern Art Conference (SEAC)  
Chapel Hill, North Carolina

Chairman-Panel: "Minorities In The Arts"  
1974

WHVY Radio  
Charlottesville, Virginia

Subject: "Needs of The Black Artist"  
1973

WVIR TV  
Charlottesville, Virginia

Guest on Program - Sketch Book  
Subject: "The Black Artist"  
1973

Honors and Awards

Panelist, Pennsylvania Council on the Arts  
Harrisburg, Pennsylvania  
1986

Cleveland Arts Prize  
Women's City Club  
1985

"The Painter"  
ARTS-ABOUT (series on individual artists in Cleveland)  
WVIZ-TV, Public Television  
1985

Fabric Workshop  
Visiting Artist  
1985

Brandywine Graphic Workshop  
Visiting Artist (produced one print)  
1982

Graphic Prize, May Show  
Cleveland Museum of Art  
1981



Honors and Awards

Panelist, Detroit Council of Arts  
Detroit, Michigan

Painting and Drawing Panel  
1981

Herewood Lester Cook Foundation

Grant  
1981

Panelist, Ohio Council of the Arts  
Columbus, Ohio

Painting Panel  
1980

Scottsdale Center for the Arts  
Scottsdale, Arizona

Juror, Painting and Drawing Show  
1980

National Endowment for the Arts  
Moore College

Visiting Artist - Produced two prints  
1979

Cleveland Museum of Art  
Cleveland, Ohio

First Prize, May Show  
1978

Cheltenham Art Center  
Cheltenham, Pennsylvania

First Prize, Drawing "76"  
1976

Woodmere Art Gallery  
Philadelphia, Pennsylvania

Juror's Prize, 36th Annual Exhibition  
1976

Rutger's University  
Camden, New Jersey

Ashton Memorial Prize, PAFA Exhibition  
1976



Honors and Awards

Temple University  
Philadelphia, Pennsylvania

Fellowship  
1972, 1971

"Young, Gifted and Black Exhibition"  
Philadelphia, Pennsylvania

First Prize  
1964

Cecilia Beaux Memorial Prize  
Philadelphia, Pennsylvania

Honorable Mention  
1963

Pennsylvania Academy of Fine Arts  
Philadelphia, Pennsylvania

Cresson Traveling Grant (for European travel)  
1962

City Council  
Philadelphia, Pennsylvania

City Council Scholarship ( 4 years)  
1959

Bibliography

Akron Museum Catalogue, February 1984  
Six Perspectives  
Diane Bell, P. 8  
Illustrations, P. 9, 10, 11

Northern Ohio Live, June 1983  
Mad, Mad, Mad, May Shows  
James M. Wood, P. 139  
Illustration, P. 77

Northern Ohio Live, November 1982  
"Visual Arts" - Gerri Kiefer, P. 33

Plain Dealer, November 1982  
Section C, "Arts and Leisure"  
Helen Cullinan, P. 25 (with illustration)

Bulletin of the Cleveland Museum of Art  
Vol. 68, May 1981  
"The 1981 May Show", 62nd Annual Show  
Illustration, P. 140



Bibliography

Northern Ohio Live, May 1981  
"News and Reviews" - Roger Welchans, Ppp. 5,6

The Chronicle-Telegram, May 1981  
Jane Snyder, P. 2, illustration, P. 1

Dialogue, July/August, 1981  
Pollock Gallery, Toronto  
Michael Marlais, P. 44

Northern Ohio Live, October 1981  
Vol. 2, No. 2  
"Watch Out Here They Come" - Dennis Dooley  
P. 32, illustration, P. 34

Detroit Free Press, February, 1981  
"This Artist Also Has Sweet Ways With Words,"  
Marsha Miro, P. 7, Section B

The Observer, April, 1981 Review  
"Brooker Matches Street Phrases With Appropriate  
Works"  
Douglas Mazanec, P. 7

Plain Dealer, April, 1980  
Helen Cullinan, P. 29, illustration, P. 30

Dialogue, December, 1980  
Jean McDaniel, Southern Ohio Museum  
"One Hand Clapping", P. 23

"Nova News", May, 1978  
Roots and Style, Roger Welchans  
P. 1, illustration, P. 1

ArtNews, August, 1978  
Ann Jarmusch, P. 78

Plain Dealer, 1978  
"Artist's Life Is Tale of Two Cities"  
Ann Jarmusch, P. 27

Philadelphia Inquirer, June, 1977  
"Art" - Victoria Donohoe, P. 17

ArtNews, 1976  
"Philadelphia", Vol. 75, No. 9  
Ann Jarmusch



One-Man Exhibitions

DBR Gallery  
13225 Shaker Square  
Cleveland, Ohio  
1985

Akron Museum  
70 East Market Street  
Akron, Ohio  
1984

Noel Butcher Gallery  
132 South 17th Street  
Philadelphia, Pennsylvania  
1984

DBR Gallery  
13225 Shaker Square  
Cleveland, Ohio  
1982

The Siegel Gallery  
29 East 73rd Street  
New York, New York  
1982

New Gallery For Contemporary Art  
Bellflower Road  
Cleveland, Ohio  
1980

Robert Kidd Associates  
Detroit, Michigan  
1980 , 1984 , 1986

Scottsdale Center For The Arts  
Scottsdale, Arizona  
1980

Makler Gallery  
Philadelphia, Pennsylvania  
1980

Memorial Gallery  
Arizona State University  
Tempe, Arizona  
1979

Featured Faculty Exhibition  
Cleveland Institute of Art  
Cleveland, Ohio  
1978



One-Man Exhibitions

Vick Gallery  
Philadelphia, Pennsylvania  
1977

Nexus Gallery  
Philadelphia, Pennsylvania  
1977

Group Exhibitions

"Recherche/Den Flexible"  
Philadelphia-Denmark exchange exhibition  
Charlottenborg Museum  
Copenhagen, Denmark, November 1986

Port of History Museum  
Philadelphia, Pennsylvania, January 1987

"Mutual Respect"  
Vanguard Gallery  
Philadelphia, Pennsylvania  
May 1986

"Printmaking East/West Exchange"  
The Sichuan Fine Art Institute  
Chongqing, China  
May 1986

Tianjin Fine Arts College  
Tianjin, China  
July 1986

"Artists' Books and Prints"  
Art in City Hall  
Philadelphia, Pennsylvania  
March 1986

"Contemporary Print Images: Works by  
Afro-American Artists"  
Travelling exhibition organized by the Brandywine  
Workshop, Philadelphia, in collaboration with The  
Smithsonian Institution Traveling Exhibition Service  
Spring 1986

"U.S. Art Census '86"  
Pennsylvania Academy of Fine Arts  
Philadelphia, Pennsylvania  
February 1986

"Choosing: Art and Art Criticism by Black  
Americans, 1925-1985"  
Travelling exhibition  
Spring 1986

"Figurative/Unfiguratively Speaking"  
Cincinnati Arts Consortium  
Cincinnati, Ohio  
January 1986



Group Exhibitions

The Port of History Museum  
Philadelphia, Pennsylvania  
1984

Nexus Gallery  
Philadelphia, Pennsylvania  
1983

DeGraph/Forsyth Gallery  
Ann Arbor, Michigan  
1983

May Show, Cleveland Museum of Art  
Cleveland, Ohio  
1985, 1984, 1983, 1981, 1979, 1978

Pollock Gallery  
Toronto, Canada  
1981

Tangerman Gallery  
University of Cincinnati  
Cincinnati, Ohio  
1981

Bock County Community College  
Newton Square, Pennsylvania  
1979

Cleveland-Toronto Exchange  
Toronto, Canada  
1978

National Drawing Exhibition  
Rutgers University  
Camden, New Jersey  
1978

Intent "77"  
Edinborough State College  
Edinborough, Pennsylvania  
1977

Philadelphia Art Alliance  
Philadelphia, Pennsylvania  
1977



Group Exhibitions

Wooster College  
Wooster, Ohio  
1977

Inaugural Exhibition  
Afro-American Art and Cultural Museum  
Philadelphia, Pennsylvania  
1976

"Drawing '76"  
Cheltenham Art Center  
Cheltenham, Pennsylvania  
1976

1976 Western Annual  
Western Illinois University  
Macomb, Illinois  
1976

19th North Dakota Annual Exhibition  
University of North Dakota  
Grand Falls, North Dakota  
1976

36th Woodmere Annual Exhibition  
Philadelphia, Pennsylvania  
1976

National Print and Drawing Exhibition  
Charlottesville, Virginia  
1975

Spring Mills Annual Regional  
Spring Mills, North Carolina  
1974

Rosemont College  
Rosemont, Pennsylvania  
1974

Connecticut College  
New London, Connecticut  
1974

"Second World Art Exhibit"  
University Museum  
Philadelphia, Pennsylvania  
1974

"Earth Art"  
Philadelphia Civic Center  
Philadelphia, Pennsylvania  
1973



Group Exhibitions

"Three of a Kind"  
Cheltenham Art Center  
Cheltenham, Pennsylvania  
1973

"Millennium"  
Philadelphia Civic Center  
Philadelphia, Pennsylvania  
1973

Gellery "72"  
Philadelphia Museum of Art  
Philadelphia, Pennsylvania  
1972

"Twenty Two"  
Marian Locks Gallery  
Philadelphia, Pennsylvania  
1972

Pennsylvania Academy of Fine Arts Fellowship  
Philadelphia, Pennsylvania  
1976, 1974, 1973, 1972, 1971, 1969

"Young, Gifted and Black"  
Lee Cultural Center  
Philadelphia, Pennsylvania  
1971

First Pennsylvania Annual  
William Penn Museum  
Harrisburg, Pennsylvania  
1971

Direction "71"  
Philadelphia Civic Center  
Philadelphia, Pennsylvania  
1963

Philadelphia Arts Festival  
Philadelphia Museum of Art  
Philadelphia, Pennsylvania  
1963

Pennsylvania Academy of Fine Arts Annual  
Philadelphia, Pennsylvania  
1963

Public Collections

Sohio National Headquarters  
Cleveland, Ohio

Cuyahoga Savings  
Cleveland, Ohio



Public Collections

Pennsylvania Academy of Fine Arts  
Philadelphia, Pennsylvania

Cleveland Clinic  
Cleveland, Ohio

Cleveland Public Library  
Hough Branch  
Cleveland, Ohio

AT & T Headquarters  
Boston, Massachusetts

Smith Kline and French  
Philadelphia, Pennsylvania

Progressive Insurance Company  
Cleveland, Ohio

Continental Bank  
Chicago, Illinois

The Gund Foundation  
Cleveland, Ohio

Hyatt Hotel  
Columbus, Ohio

Karamu House  
Cleveland, Ohio

Philadelphia Museum of Art  
Philadelphia, Pennsylvania

The Cleveland Museum of Art  
Cleveland, Ohio

Xerox Corporation of America

Cleveland Public Library  
Cleveland, Ohio

Ohio Arts Foundation  
Cleveland, Ohio

Corning Ware Company  
Toledo, Ohio

General Motors Corporation  
Executive Office  
Detroit Michigan



Public Collections

Ford Motor Company  
Detroit, Michigan

Cleveland State Office Building  
Cleveland, Ohio

First Pennsylvania Banking Corporation  
Philadelphia, Pennsylvania

National City Bank Corporation  
Cleveland, Ohio

Cleveland Foundation  
Cleveland, Ohio

University of Michigan  
Ann Arbor, Michigan

The Studio Museum in Harlem  
New York, New York



AMY COFFEY

13225 SHAKER SQUARE CLEVELAND OHIO 44120 216/491-8062

**DBRGALLERY**



MOE  
BROOKER

MAY 85

MAY 83

RESUME

MOE A. BROOKER

Personal Data

Date of Birth - 9/24/40  
Place of Birth - Philadelphia, PA

Education

Tyler School of Fine Art  
Temple University, Philadelphia, PA  
(September 1970 - May 1972, M.F.A., Painting)

Tyler School of Fine Art  
Temple University, Philadelphia, PA  
(September 1968 - June 1969, Tyler School of Art,  
Rome, Italy)

Pennsylvania Academy of Fine Arts  
Broad and Cherry Streets  
Philadelphia, PA  
1959-1963, Certificate

Work Experience

Cleveland Institute of Art  
11141 East Blvd.  
Cleveland, OH  
Associate Professor - Painting & Drawing

Tyler School of Fine Art  
Temple University  
Philadelphia, PA  
September, 1975 - Guest Lecturer

University of North Carolina  
Department of Fine Arts  
Chapel Hill, NC  
August, 1974 - Associate Professor

University of Virginia  
McIntire Department of Art  
Charlottesville, VA  
September 1973 - Assistant Professor, Painting & Drawing

Tyler School of Fine Art  
Temple University  
Philadelphia, PA  
September, 1972 - Instructor, Painting, Drawing & Design

Tyler School of Fine Art  
Temple University  
Philadelphia, PA  
1971 - Teaching Assistantship in Drawing



Lectures

Philadelphia College of Art, Philadelphia, PA  
Slide Presentation, 1979

Wooster College, Wooster, OH  
Drawing Workshop, 1978

Cleveland Museum of Art, Cleveland OH  
Subject - "Afro-American Tradition in the  
Decorative Arts", 1978

State University of New York at Albany, NY  
Subject - "The Fascinating Image", 1976

Widener College, Chester, PA  
Subject - "Black Artist, Form and Protest", 1975

Rosemont College, Rosemont, PA  
Subject - "Black Images", 1974

Southeastern Art Conference (SEAC), Chapel Hill, NC  
Chairman Panel - "Minorities in the Arts", 1974

WHVY Radio, Charlottesville, VA  
Subject - "Needs of the Black Artist", 1973

WVIR TV, Charlottesville, VA  
Guest on Program - "Sketch Book"  
Subject - "The Black Artist", 1973

Honors and Awards

Graphic Prize, May Show  
Cleveland Museum of Art, Cleveland, OH, 1981

Panelist, Detroit Council of Arts  
Painting & Drawing Panel, Detroit, MI, 1981

Herewood Lester Cook Foundation  
Grant - 1981

Panelist, Ohio Council of the Arts  
Painting Panel, Columbus, OH, 1980

Juror, Painting & Drawing Show  
Scottsdale Center for the Arts, Scottsdale, AZ, 1980

National Endowment for the Arts, Moore College  
Visiting Artist/Produce 2 Prints, 1979

1st Prize, May Show  
Cleveland Museum of Art, Cleveland, OH, 1978

1st Prize, Drawing "76"  
Cheltenham Art Center, Cheltenham, PA, 1976

Juror's Prize, 36th Annual Exhibition  
Woodmere Art Gallery, Philadelphia, PA 1976



Honors and Awards  
(continued)

Ashton Memorial Prize, PAFA Exhibition  
Rutgers University, Camden, NJ, 1976

Temple University Fellowship  
Philadelphia, PA, 1972, 1971

1st Prize, "Young, Gifted & Black Exhibition"  
Philadelphia, PA, 1964

Honorable Mention, Cecilia Beaux Memorial Prize  
Philadelphia, PA, 1963

Cresson Traveling Grant (for European travel)  
Pennsylvania Academy of the Fine Arts  
Philadelphia, PA, 1962

City Council Scholarship (4 years)  
Philadelphia, PA, 1959

Bibliography

Bulletin of the Cleveland Museum of Art  
Vol 68, (May 1981 "The 1981 May Show"  
62nd Annual Show, Ill. p 140, 1981)

Northern Ohio Live (May 1981)  
"News & Reviews", p 5, p 6 Roger  
Welchons - 1981

The Chronicle - Telegram  
(May 1981) p 2, Ill., p 1  
Jane Snyder - 1981

Dialogue (July/August 1981), Vol 3,  
No. 6, "Commentary" p 7, 1981  
William Olander

Artsmagazine, (Sept/Oct 1981)  
Pollock Gallery Toronto, p. 44  
Michael Marlais - 1981

Northern Ohio Live (Oct 1981) Vol 2,  
No. 2, "Watch Out, Here They Come"  
p. 32; Ill. p 34 - 1981 Dennis Dooley

Detroit Freepress (Feb 1981)  
"This Artist Also Has Sweet Way With Words",  
p. 7 sec B, Marsha Miro 1981

The Observer (April 1981) Review,  
"Brooker Matches Street Phrases With  
Appropriate Works" p 7,  
Douglas Mazanec 1981

Plain Dealer (April 1980)  
p. 29, Ill. p. 30, Helen Cullinan - 1981



Bibliography  
(continued)

Dialogue (Dec 1980) "One Hand Clapping"  
Southern Ohio Museum p 23, Jean McDaniel 1980

NOVA News (May 1978) Brooker's  
Roots & Style, p 1, Ill. p 1, Roger Welchans  
1978

ArtNews (Aug. 1978) p 78  
Ann Jarmusch - 1978

Plain Dealer - "Artist's Life is Tale  
of Two Cities" p 27  
Ann Jarmusch - 1978

Philadelphia Inquirer (June 1977)  
"Art", p 17 sec D, Victoria  
Donohoe - 1977

ArtNews, "Philadelphia: Vol 75, No. 9  
p. 78, Ann Jarmusch 1976

One-Man  
Exhibitions

The Seigle Gallery  
29 East 73rd Street  
NYC - 1982

New Gallery For Contemporary Art  
Cleveland, OH, 1980

Robert Kidd Associates  
Detroit, MI, 1980

Scottsdale Center for the Arts  
Scottsdale, AZ, 1980

Makler Gallery  
Philadelphia, PA, 1980

Memorial Gallery, Arizona State University  
Tempe, AZ, 1979

Featured Faculty Exhibition, Cleveland Institute of Art  
Cleveland, OH, 1978

Vick Gallery  
Philadelphia, PA, 1977

Nexus Gallery  
Philadelphia, PA, 1977

Group Exhibitions

May Show, Cleveland Museum of Art  
Cleveland, OH, 1981, 1979, 1978

Pollock Gallery  
Toronto, Canada, 1981



Group Exhibitions  
(continued)

Tangerman Gallery, University of Cincinnati  
Cincinnati, OH, 1981

Bock County Community College  
Newton Square, PA, 1979

Cleveland-Toronto Exchange  
Toronto, Canada, 1978

National Drawing Exhibition  
Rutgers University, Camden, NJ, 1978

Intent "77"  
Edinborough State College, Edinborough, PA, 1977

Philadelphia Art Alliance  
Philadelphia, PA 1977

Wooster College  
Wooster, OH, 1977

Inaugural Exhibition  
Afro-American Art & Cultural Museum  
Philadelphia, PA, 1976

"Drawing 76"  
Cheltenham Art Center, Cheltenham, PA, 1976

1976 Western Annual  
Western Illinois University, Macomb, Ill, 1976

19th North Dakota Annual Exhibition  
University of North Dakota, Grand Falls, ND, 1976

36th Woodmere Annual Exhibition  
Philadelphia, PA, 1976

National Print & Drawing Exhibition  
Charlottesville, VA, 1975

Spring Mills Annual Regional  
Spring Mills, NC, 1974

Rosemont College  
Rosemont, PA 1974

Connecticut College  
New London, CT, 1974

"2nd World Art Exhibition"  
University Museum, Philadelphia, PA 1974

"Earth Art"  
Philadelphia Civic Center, Philadelphia, PA 1973

"Three of a Kind"  
Cheltenham Art Center, Cheltenham, PA, 1973



Group Exhibitions  
(continued)

"Millennium"  
Philadelphia Civic Center, Philadelphia, PA, 1973

Gallery "72"  
Philadelphia Museum of Art, Philadelphia, PA, 1972

"Color Today"  
Philadelphia Art Alliance, Philadelphia, PA, 1972

"Twenty Two"  
Marian Locks Gallery, Philadelphia, PA, 1972

Pennsylvania Academy of Fine Arts Fellowship  
Philadelphia, PA, 1976, 1974, 1973, 1972, 1971, 1969

"Young, Gifted & Black"  
Lee Cultural Center, Philadelphia, PA, 1971

1st Pennsylvania Annual  
William Penn Museum, Harrisburg, PA, 1971

Directions "71"  
Philadelphia Civic Center, Philadelphia, PA, 1971

Philadelphia Arts Festival  
Philadelphia Museum, Philadelphia, PA, 1963

Pennsylvania Academy of Fine Arts Annual  
Philadelphia, PA, 1963

Public Collections

SmithKline & French

Philadelphia Museum of Art  
Philadelphia, PA

The Cleveland Museum of Art  
Cleveland, OH

Xerox Corporation of America

Cleveland Public Library  
Cleveland, OH

Ohio Arts Foundation  
Cleveland, OH

Corning Ware  
Toledo, OH

The Gund Foundation  
Cleveland, OH

General Motors Corporation, Executive Office  
Detroit, MI



Public Collections  
(continued)

Ford Motor Company  
Detroit, MI

Cleveland State Office Building  
Cleveland, OH

1st Pennsylvania Banking Corporation  
Philadelphia, PA

National City Bank  
Cleveland, OH

References

Joseph McCullough, President  
Cleveland Institute of Art  
11141 East Blvd.  
Cleveland, OH 44106

Robert D. Weitzel, Jr., Dean of Faculty  
Cleveland Institute of Art  
11141 East Blvd.  
Cleveland, OH 44106

Richard Callner, Chairman  
Art Department  
State University of New York at Albany  
Albany, NY 12222

David Pease, Dean  
Tyler School of Fine Art  
Philadelphia, PA 215-224 7575



## R E S U M E

MOE A BROOKER

### Present Address

642 N. 32nd Street  
Philadelphia, Pennsylvania 19104  
EV 7 6865

### Personal Data

Date of Birth -9/24/40  
Place of Birth -Philadelphia, Pennsylvania  
Marital Status -Married  
Children -One  
Health -Excellent

### Education

Tyler School of Fine Art  
Temple University, Philadelphia, Pennsylvania  
September 1970 - May 1972, M.F.A., Painting

Tyler School of Fine Art  
Temple University, Philadelphia, Pennsylvania  
(September 1968 - June 1969, Tyler School of  
Art, Rome, Italy)  
September 1968 - May 1970 B.F.A., Painting

Pennsylvania Academy of Fine Arts  
Broad and Cherry Sts.  
Philadelphia, Pennsylvania  
19 9 - 1963, Certificate

### Work Experience

Guest Lecturer  
Tyler School of Fine Art  
Temple University, Philadelphia, Pa  
September 1975

Associate Professor  
Department of Fine Arts  
University of North Carolina - Chapel Hill  
August 1974

Assistant Professor - Painting and Drawing  
McIntire Department of Art  
University of Virginia, Charlottesville  
September 1973

*1st of time in  
contract.*

Instructor - Painting, Drawing and Design  
Tyler School of Fine Art  
Temple University, Philadelphia, Pa  
September 1972

Teaching Assistantship in Drawing  
Tyler School of Fine Art  
Temple University, Philadelphia, Pa  
1971



Lectures

State University of New York at Albany  
Subject - "The Fascinating Image"

Widener College, Chester, Pennsylvania  
Subject - "Black Artist, Form and Protest"

Rosemont College, Rosemont, Pennsylvania  
Subject - Black Images

Southeastern Art Conference (SEAC) Chapel Hill, N.C.  
Chairman Panel - Minorities in the Arts

W. H. Y. Y. Radio, Charlottesville, Va.  
Subject - Needs of the Black Artist

W. V. I. R. - TV Charlottesville, Va.  
Guest on program - Sketch Book  
Subject - The Black Artist

Honors and Awards

1st Prize  
Drawing "76"  
Cheltenham Art Center

Juror's Prize  
36th Annual Exhibition  
Woodmere Art Gallery, Philadelphia, Pa. 1976

Ashton Memorial Prize  
PAFA Exhibition  
Rutgers University - Camden 1976

Temple University Fellowship, Philadelphia, Pa.  
1972, 1971

1st Prize  
"Young, Gifted and Black Exhibition", Philadelphia, Pa.  
1971

Gray Prize  
Pennsylvania Academy of Fine Arts Annual  
1964

Honorable Mention  
Cecilia Beaux Memorial Prize, Philadelphia, Pa.  
1963

Cresson Traveling Grant (For European Travel)  
Pennsylvania Academy of Fine Arts  
1962

City Council Scholarship (4 years)  
19 9



Exhibitions

Inaugural Exhibition  
Afro American Art and Cultural Museum  
Philadelphia, Pa 1976

"Drawing 76"  
Cheltenham Art Center  
Cheltenham, Pa 1976

1976 Western Annual  
Western Illinois University

19th North Dakota Print & Drawing Annual  
1976

36th Woodmere Annual Exhibition  
Philadelphia, Pa 1976

National Print & Drawing Exhibition  
Charlottesville, Va  
197

Spring Mills Annual Regional  
North Carolina  
1974

Rosemont College  
Rosemont, Pa  
1974

Connecticut College  
New London  
1974

"2nd World Art Exhibition"  
University Museum, Philadelphia, Pa  
1974

"Earth Art"  
Philadelphia Civic Center  
1973

"Three of a Kind"  
Cheltenham Art Center, Cheltenham, Pa  
1973

"Millennium"  
Philadelphia Civic Center  
1973

Gallery "72"  
Philadelphia Museum of Art  
1972



Exhibition

Color Today  
Philadelphia Art Alliance  
1972

"Twenty Two"  
Marian Locks Gallery  
Philadelphia, Pa.  
1972

Pennsylvania Academy of Fine Arts Fellowship  
Philadelphia, Pa. 1976, 74, 73, 72, 71, 69

"Young, Gifted and Black"  
Lee Cultural Center  
Philadelphia, Pa. 1971

1st Pennsylvania Annual  
William Penn Museum  
Harrisburg, Pa., 1971

Directions "71"  
Philadelphia Civic Center  
1971

Philadelphia Arts Festival  
Philadelphia Museum  
1963

Pennsylvania Academy of Fine Arts Annual  
Philadelphia, Pa., 1963

References

Richard Callner, Chairman  
Art Department  
State University of New York at Albany  
Albany, New York 12222

David Pease, Professor of Painting and Chairman  
Tyler School of Fine Art  
Philadelphia, Pa.

Edna Andrade, Professor of Painting  
Philadelphia Museum College of Art  
Philadelphia, Pa.

Henry Hotz Jr., Dean  
Pennsylvania Academy of the Fine Arts  
Philadelphia, Pa.

205-224-7575





The Cleveland Institute of Art • 11141 East Boulevard • Cleveland, Ohio 44106

For Immediate Release

February 16, 1978

CORRECTION

Our press release dated February 15, 1978 mistakenly credited Moe Brooker with a "Certificate from Tyler School of Art, Temple University."

The item should read:

Moe Brooker joined the Institute faculty in 1976. He commutes weekly from his home in Philadelphia to teach advanced painting students at the Institute. A native Philadelphian, he holds the Certificate from the Pennsylvania Academy of Fine Arts and the BFA and MFA degrees from the Tyler School of Art, Temple University.

For further information •• Director of Publicity • 216 421-4322





The Cleveland Institute of Art • 11141 East Boulevard, University Circle • Cleveland, Ohio 44106

For General Distribution

Immediate Release

February 15, 1978

ONE-MAN FACULTY EXHIBITION: MOE BROOKER  
Cleveland Institute of Art Galleries  
Opens: Sunday, March 5, 1978  
Closes: Wednesday, March 29

Moe Brooker is the featured artist in this year's one-man faculty exhibition at Cleveland Institute of Art. The exhibit of Brooker's recent paintings and drawings opens to the public on Sunday afternoon, March 5 from 2 to 5 PM. The exhibit closes on March 29.

Moe Brooker joined the Institute faculty in 1976. He commutes weekly from his home in Philadelphia to teach advanced painting students at the Institute. A native Philadelphian, he holds the Certificate from Tyler School of Art, Temple University. His graduate study included a year in the Tyler program in Rome.

Brooker's works utilize a variety of materials--oil and oil crayon on canvas, and watercolor, pastel, acrylic and graphite on paper. He takes as subject matter for his non-objective paintings elements from urban life. "Most of what I do has a relationship to music," he explains. "Jazz and urban graffiti, which I consider a contemporary folk art form, are the two main sources of my work...I've tried to use the sense of spontaneity exhibited by both the graffiti writer and the jazz musician."

Brooker was among the panelists who spoke on January 30 at the Cleveland Museum of Art for the opening of the exhibit, "The Afro-American Tradition in Decorative Arts."

The Cleveland Institute of Art is a five-year, fully-accredited professional college of art located in University Circle. Galleries are open to the public from 9-4 weekdays; 7-9 PM Tuesday and Wednesday evenings; 9 AM-noon Saturday; and 2-5 PM Sunday.

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## Entertainment

# Artist's life is tale of two cities

By Ann Jarmusch  
Plain Dealer Special

**PHILADELPHIA** — Moe Brooker is going places.

He's a commuter on a grand scale, shuttling back and forth between Cleveland and Philadelphia — and two lives — in a weekly routine that runs like clockwork.

A newcomer to the Cleveland Institute of Art faculty, Brooker, a painter, has a wife and 3-year-old son in Philadelphia. Every Sunday evening he kisses them goodbye and dashes to the airport for the last flight to Cleveland.

The ticketing agent spots him and begins preparing his ticket before Brooker reaches the counter. The gate attendant automatically assigns him a seat in the smoking section. The stewardesses know him, too.

By 11 p.m., after a ride on the airport rapid and a bus, Brooker is in the furnished room he rents in a Victorian house on E. 115th St., unpacking and preparing for his Monday morning drawing class.

In what he calls "a very nice continuation of a routine," Brooker, 36, teaches drawing and painting to advanced CIA students for the first three days of the week. He frequently has lunch with fellow faculty members at the Cedar Hill Brown Derby.

After dinner at the University Hospitals cafeteria or a delicatessen, Brooker goes to the studio that CIA provides for him and works on his brightly colored, abstract paintings until the early hours of the morning.

Or, Brooker listens to live jazz at the Boarding House in the old Commodore Hotel.

"It's a very special treat for me and one of the surprises of Cleveland," Brooker said. "In Philadelphia I could never hear jazz without paying a cover charge."

Brooker said jazz and gospel music have influenced his exuberant paintings, some of which pay homage to jazz greats like "Mingus, Man, Mingus." He speaks of colors locking together like chords and makes calligraphic marks in pastel that act like notes, or at least set up their own rhythm.

The obvious question is, why does a man live so far from his work? Why not move to Cleveland?

"I like Philadelphia," said Brooker. "I like its proximity to the New York art world. In addition, we bought our house here, and we couldn't get such a bargain again. And Virginia doesn't want to leave her teaching job."

"Moving doesn't seem as feasible as commuting."

Does he ever get a flash of inspiration about a piece in progress in the other city?

Brooker winced in confirmation, but for him, even that stumbling block has a bright side.

"This schedule gives me the time to think about the issues involved in each work. Sometimes I confront them in whatever work is at hand. But I do get itchy to get back to the studio with the drawing or painting that originally raised the issues."

Apart from the initial sleepless nights away from his wife, Virginia, a kindergarten teacher, and son, Musa, whose Swahili name means "Son of Moses," Brooker has had to face up to some other pressures.

When he learned that he was CIA's first black day-school faculty member, for example, he said, "I felt a real sense of obligation. If I failed, I'd be failing so many people."

Brooker sought out the school's black students and made it clear he would be available to talk about any difficulties they encounter.

That kind of openness seems to permeate Brooker's student-teacher relationships.

"I don't assume the role of teacher," Brooker said, stiffening with mock authority. "I tell my classes revealing anecdotes about when I was a student, so they know that I am subject to the same failures and problems they are. I've just been at it longer."

He is impressed by CIA's belief in the practicing artist as faculty member, as opposed to Brooker's experience at some university art departments that emphasize teaching skills above all.

"The caliber of teachers and students at CIA is very high," Brooker said, "which for me has been a joy."

Late Wednesday afternoon, Brooker gears up for the tightly timed trip to Cleveland Hopkins International Airport for his flight to Philadelphia and the family side of his dual existence.

Brooker boards the plane and settles down to write his latest "revelations" — he chuckled at the lofty word — about art and teaching.

By evening he opens the door to the Victorian house he and Virginia are restoring and is greeted by his wife and pajama-clad Musa.

Ann Jarmusch is a Philadelphia free lancer.



Moe Brooker . . . Jazz and gospel music have influenced his paintings.



Profile: Moe Brooker

HOME: Philadelphia, Pennsylvania

AGE: 37

PROFESSION: Artist and teacher

HOBBIES: Jazz music--plays piano

MOST MEMORABLE BOOK: Seven Sons by W.E. DuBois

LATEST ACCOMPLISHMENT: Spoke at Cleveland Museum of Art in January, 1978 in conjunction with the exhibit, "The Afro-American Tradition in Decorative Arts." His topic: What is the relationship of Afro-American slave arts and crafts to the contemporary black artist today?

QUOTE: "I find a tremendous sense of humanity and joy in what I've found black life to be. I'm aware of the problems blacks face, but protest cannot be the sole direction of my work. An artist must be an artist first. Within me as a human being are all the possibilities of feeling available to humanity. I am all men."

BEVERAGE: Does drink Scotch

Moe Brooker is a successful black artist who lives in Philadelphia and teaches painting to advanced students at the Cleveland Institute of Art. He admittedly likes Philadelphia and its proximity to the New York art world. He and his wife Virginia own a house there, and he commutes to teach in Cleveland, leaving Virginia and their four-year old son Musa to man the home front while he's gone for three days of the week.

We recently interviewed Brooker from Cleveland by phone to his home in Philadelphia, asking him about his work, his ideas and his upcoming one-man exhibit at the Cleveland Institute of Art from March 5 to 29.

Beking: Moe, we know that you are an artist and teacher. What kind of education did you need to get where you are now?

Moe: I went to an art school first and then to an undergraduate school, followed by graduate school. It took eight years of school in all.

Beking: How do you support yourself now? What percentage of your income is from



teaching, what percentage art work?

Ma: In the beginning, I was completely dependent financially on teaching. Lately I'm up to about 50/50--maybe even a bit more than half of my income comes from art now.

Bety: Can you give some indication of the market value of your works now that you are an established artist?

Ma: A 38" x 50" drawing sells for \$800, paintings of 5' x 6' are sold for \$2500. My largest painting was 8' x 10'. It sold for \$4000 and took me close to six months to complete.

Bety: Georgia O'Keeffe said in a recent interview that she doesn't like being branded a woman artist. She prefers to be known simply as artist. We note that you've participated in such exhibits as "Young, Gifted and Black," and that you've lectured extensively on the black artist. How do you feel about being referred to as a black artist?

Ma: I think it's important at this time. It's almost a question of subtlety--one can be a black artist or one can be an artist who is black. Generally I don't like the term "black artist" because what the black artist does has been determined by others in the art world. For example, a recent exhibit called "Two Centuries of Black Art" looked overwhelmingly at works of social protest. The black artist has thus been defined as one who paints the figure in a kind of social protest way. That seems to be the limitation of that nomenclature placed on the black artist.

But when one is an artist who is black, he has unlimited resources to draw from. Social protest is only one of the options that an artist who is black has to choose from. For me personally, I find a tremendous sense of humanity and joy in what I've found black life to be. I'm aware of the problems blacks face, but protest cannot be the sole direction of my particular work. An artist must be an artist first. Within me as a human being are all the possibilities of feeling available to humanity. I am all men. So because I am all men, people can relate to my work in many ways. They can



find within my work that same dimension of humanity found in the work of another artist who isn't black. It's important to me that the reference be "an artist who is black," because the art is the most important part.

*Bob:* What can you tell us about your work and the exhibit coming to the Cleveland Institute of Art gallery in March?

*Mae:* Most of what I do has a relationship to music. Music and urban graffiti, which I consider a contemporary folk art form, are the two main sources of my work.

As far as music is concerned, chord structures have long fascinated me. I started relating that to lines, dots and shapes, and what I began to discover is that lines, dots and shapes are like notes in that they make a visual sound singly, and when I began to combine the different elements, I could produce visual harmonies. In fact, a note, line or shape is only understood in its relationship to another note, line or shape. The sense of that abstract thought caused me to search for other materials to do the things I wanted to do. Consequently I use mixed media in both my drawings and paintings. I use spray paint from cans, oil pastels, oil paints, and acrylics in combination.

Graffiti entered the picture when I observed that black kids in urban centers are actually making statements on walls, and the statements are not the usual obscenities found on bathroom walls but deal primarily with two factors: sense of place and sense of self. Sense of place is always done in terms of where ~~you~~<sup>they</sup> live--like East 82nd Street. Scrawled on a wall, it says, "This is where I live. This belongs to me." The sense of self is obvious in that they always put down nicknames--this is a way of saying, "This is who I really am."

How music and graffiti relate is this: A kid will go up to a wall and will write on the wall. Then someone else will come along and will unconsciously respond to what's already there and write something else. The process goes on and on, resulting in some of the most amazing composition which springs from a number of people's spontaneity. That then has a relationship to the spontaneity of jazz, which isn't based simply on impulse but is based on options that are available. A jazz musician makes instantaneous decisions based on knowledge of his own instrument and what he hears from other musicians



around him. What I've tried to do is use that sense of spontaneity exhibited by both the graffiti writer and the jazz musician.

At present I'm putting together a series of graffiti photographs which I've shot in different cities. I'll present these as slides with jazz accompaniment at the Institute next fall. I have hopes for a book on the subject sometime in the future.

As to my exhibit at the Institute in March--March 5 to 29 specifically-- I will be showing drawings and paintings from all of 1977, about forty pieces of work in all.

--Moe Brooker interviewed by Betsy Hamrah